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DICHOTOMY OF LANGUAGE & THOUGHT IN THE INTERPRETATION OF METAPHOR IN THE QURAN

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ABSTRACT

Previous literature either deciphered the literary and rhetorical aspects of metaphor or focused on its conceptual basis in the interpretation of the Quran. No attempt has so far been made to harness the linguistic and conceptual metaphor approaches to provide a comprehensive interpretation of the metaphors in the Quran. This paper reviews the existing literature on the interpretation of metaphor in the Quran from different theoretical perspectives. The review reveals that the application of different theoretical approaches has led to the dissociation of language and thought in the interpretation of metaphors. The linguistic approaches miss the bulk of conventional metaphors, while the cognitive approaches ignore the linguistic aspects of metaphor. The findings also reveal that the linguistic studies of metaphor concern themselves with the rhetorical beauty of the Holy Quran, while the conceptual metaphor studies explore the generic categorization of concepts. This paper calls for a more elaborate mechanism, which can account for both the linguistic and conceptual aspects of metaphor, to fill the gap between the linguistic and conceptual knowledge in the existing literature for a comprehensive interpretation of metaphors in the Quran.

Keywords: Cognitive models, conceptual metaphor, lexical concept, linguistic metaphor, *majaz*, metaphor.

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1.0 INTRODUCTION

This paper reviews the existing theoretical literature on the concept of metaphor and the different exegetical and metaphor approaches that have been taken to interpreting the Quran. The introduction of cognitive semantics has made a thorough appraisal of these different approaches necessary, and has demonstrated the need for a sound proposal that combines these methodologies to create a figurative language interpretation of the Quran. Traditional legalistic analysis is literal, built on semantic analysis, whereas literary and rhetorical theories are more concerned with the aesthetic beauty of the Quran, and cognitive theories are preoccupied with categorizing the experiential correlation between concepts while omitting the idiosyncratic use of language. Analysis of the literature reveals that there is a missing link between language and thought in the interpretation of metaphors, which the present paper will attempt to bridge in order to offer a comprehensive understanding of the Quran. This paper is divided into three sections: Section 1 briefly expounds the concept of metaphor; section 2 elaborates the approaches to the interpretation of metaphor in the Quran, which are either linguistic/rhetorical or conceptual; and section 3 defines the research gap and proposes a mechanism for the interpretation of metaphors in the Quran.

2.0 THE CONCEPT OF METAPHOR

Metaphor in the Quran has been investigated either from rhetorical perspective or from cognitive linguistic perspective. In rhetorical tradition, the locus of metaphor is placed in language, while in cognitive linguistic tradition it is regarded as a cognitive tool. These two approaches to metaphor are briefly outlined below.

2.1 *Linguistic View of Metaphor*

The literary device of metaphor was present in the literature prior to its inclusion as a rhetorical element: Isocrates considered metaphor to be a means of adornment, for example (O'Rourke, 2006). But, it was Aristotle who defined it as the application of a name to something that belongs to something else, as is the case with '*Zaid is a lion*' (Aristotle, 1920). From his definition, three

important conclusions can be drawn. First, Aristotle restricts metaphor to a segment of a discourse or to the naming of things (Ricoeur, 2003). He does not discuss the relation between metaphor, transference or similarity. It is not part of ordinary language, but rather is a deviant use of language by the poet (Aristotle, 1920). Second, his concept of metaphor is all-inclusive, as he (Aristotle, 1984) considers simile and metaphor to be alike. However, even in predicate nominative forms, not all similes can be converted into metaphors. For example, the simile “رأيت زيد و هو كالأسد” *‘ra-aytu Zaidun wa huwa kal asad’* “I saw Zaid and he is like a lion” can be converted into metaphor as “رأيت أسداً” *‘ra-aytu Asadan’* “I saw a lion”. Similarly, the simile *John is blind as a bat*, achieves different meaning in *John is a blind bat*. Aristotle’s theory is based on the extrinsic attributes of the categories to which they belong (Abu Deeb, 1971).

Aristotle’s linguistic view of metaphor was adopted by the medieval Arab linguists for the semiotic analysis of the Quran. Arab linguists used the technical term *Majaz* for figurative language (Heinrichs, 1984). This term was for the first time used by Ubaida (1961) to refer to idiomatic language (Heinrichs, 1984). However, it was Jahiz (2003) (d.868), who situated *Majaz* in linguistic context, and differentiated between literal and figurative meanings. Ibn Qutaybah (1973), for the first time, analyzed metaphor at linguistic level when he discussed *isti‘arah* as the borrowing of a word from its contextual position to use it for something else. However, Ibn Qutaybah (1973) (d.889) also does not differentiate between *Majaz* and *isti‘arah*. The concept of *Majaz* was discussed at length by Al-Jurjani (1959, 2000) (d.1078), and he defined *isti‘arah* (metaphor) as a word in a sentence whose use for a specific meaning is supported by substantial evidence and is used by the poet or another writer to mean something other than its own, as if it were borrowed for the sentence. He calls this the ‘meaning of meaning’. Contrary to Aristotle, Al-Jurjani regards metaphor as a type of simile but quite distinct from it. In metaphor *I saw a lion*, the referents are fused together, while in simile *Zaid is like a lion*, they stand apart. Some similes can be expressed as metaphors, but not all (Al-Jurjani, 1959). (For the detailed differences between Aristotle’s and Al-Jurjani’s concept of metaphor, please see Abu Deeb, 1971).

Metaphor in the West has taken different directions, each contributing to the philosophical discussions on metaphor, such as substitution theory within the Aristotelian tradition; comparison theory, metaphor based on resemblance (Ortony, 1979; Tversky, 1977); the interaction theory of metaphor, that involve the projection and interaction of properties of tenor and vehicle (Richards, 1936; Black, 1954); and Ricoeur’s (2003) hermeneutical approach to the concept of metaphor that

situates metaphor at the level of discourse or linguistic context. However, it was conduit metaphor which gave a new direction to the concept of metaphor. This theory asserts that language serves as a conduit, where the thoughts and feelings of one person are transferred in physical shape to another (Reddy, 1979). For example, in the sentence “*I do not get any feelings of anger out of his words*”, the words are used metaphorically as a container. According to Lakoff (1993), Reddy (1979) situates metaphor in thought.

2.2 Conceptual Metaphor Theory

Conceptual metaphor theory (hereafter CMT), postulated by Lakoff and his colleagues (Lakoff, 1993; Lakoff & Johnson, 1980a, 1980b, 1999; Lakoff & Turner, 1989), holds that metaphor is not a linguistic device but a cognitive tool. It is the asymmetrical, static correspondence between the experiential gestalts and abstract concepts in the human conceptual system such as TIME IS SPACE, LIFE IS JOURNEY. It is grounded in the human conceptual system with the help of sensorimotor neural structures; and the linguistic metaphoric expressions are the surface realization of these deep cognitive operations (Lakoff, 2008; Lakoff & Johnson, 1999). Metaphor is pervasive in human language and thought, because the human conceptual system is metaphorical. This view of metaphor revolts against the linguistic view, and has been instrumental in the rebirth of interest in metaphor studies in all discourses, including religious discourse (El-Sharif, 2011).

3.0 METAPHOR AND INTERPRETATION OF THE QURAN

Investigation and interpretation of metaphor in the Quran has been rooted in the rhetorical tradition for exploring the linguistic beauty of the Quran. The main focus of rhetorical approach is the investigation of metaphor in the Quran for stylistic beauty, aesthetic appeal and psychological impact. On the other hand CMT focuses on experiential correlations of concepts, and thus, explores bulk of conventional metaphors used in the Quran. Available literature on study of metaphor in the Quran from these perspectives has been outlined below.

3.1 The Rhetorical Approach to Metaphor

Al-Jurjani (2000) built the architecture of Arabic rhetoric, while Al-Zamakhsharī (1987) further developed the concepts of Al-Jurjani in his exegesis. According to him, the allegorical verses,

which inscribe the concepts relating to the realm of the unseen, can be only understood if they are conveyed through the imagery taken from the mundane, experiential, physical world. Al-Zamakhsharī (1987), interpreting verse (Quran 13:35), says:

The meaning of “the similitude of *Junnah* (...) is that beneath which the rivers flow”, has been attained by deletion of the unseen object and its illustration to us through something which we can experience with our perceptions.

Thus, Al-Zamakhsharī might be regarded as the father of cognitive linguistics in the Arabic language, because it was he who, for the first time, took the concept of metaphor from a purely linguistic field to the field of cognition. However, he did not elaborately apply his method to highlight the sublimity and aesthetic appeal of the Quran in his exegesis (Qutb, 2004).

Qutb’s method of studying the Quran is impressionistic in his ‘*Al Taswir al Fanni fil Quran*’ and ‘*Fi Zilal Al-Quran*’. Qutb (2004) explored the pictographic devices in the imagery of the Quran and their psychological impact on the human mind and gave elaborate descriptions of the pictographic scenes of the Hereafter in order to analyze their psychological impact and to appreciate their aesthetic appeal. Qutb (2004) argues that the essence of metaphor lies in its creation of mental scenes in the reader, and not just in the construction of the discourse, as is the case with *wa-ish’ta’ala l-rasu shayban* (Quran 19:4). Qutb (2004) does not elaborate on the meaning of the construction mechanism in the metaphors of the Quran, but contents himself with analyzing the aesthetic appeal and artistic beauty of the metaphorical expressions in the Quran. Oloyede (1989) holds that Qutb’s (1997) main purpose in the treatment of imagery was to evoke deep emotions in the hearts of the audience, so that they are able to oppose those who are in power. This reflects the fact that Qutb’s purpose was to serve his political ends by highlighting the pictographic qualities of the Quran.

Similarly, Rahman (1980) and Haleem (1999) explore the themes relating to the unseen world, but focus only on the theological aspects, style and pictographic qualities of the Quran. Abdul-Raof (2000) also examines the psychological impact of the pictographic nature of the Quranic imagery, particularly on the Day of Resurrection. The focus of these studies reflects the fact that the treatment of metaphor in verses relating to the themes of the unseen world has mostly been literary and rhetorical. Even *majaz al-aqli* in the Quran has been examined from the

rhetoical perspective, with the implication that the sweetness of the Arabic language, its rules and its figurative aspects are the consequence of the beauty of the figurative language of the Quran (Emritte, 2011).

The rhetorical approach has been carried further by Fauzia (2005) in studying the earth image through the theoretical constructs of context and intertextuality. Fauzia's study encompasses the occurrence of the earth image in diverse contexts to reinforce major themes of the Quran, such as the Sovereignty of Allah and the Resurrection, the vehicles of the earth image – such as metaphor, simile, personification, etc. – and the function of the earth image and its general attributes. Fauzia (2005) has combined the pictographic method of Qutb (2004) with the cognitive method of Asad (1984) in an intertextual analysis of the Quran, following Haleem (1993). Undoubtedly, this is innovative, but it is more concerned with the earth image as *majaz* rather than with semantic analysis of metaphors.

Fauzia (2006) explores the imagery of doomsday and resurrection in the Quran. Fauzia argues that the artistic technique of contrast is used in the Quran to depict both pleasant and horrible scenes in the same context, with the sole purpose of leaving a lasting effect on the human mind, as is the case with certain verses (e.g. Quran 80:38-42). Fauzia (2006, 2007) follows Qutb's (2004) impressionistic approach, and hold that the contrasting images of light and darkness in the Quran are particularly designed to have a deep influence on the human mind. This demonstrates that the rhetorical approaches taken after Al-Jurjani turned to explore the artistic conventions in the Quran and analyze its psychological impact, rather than conduct a semantic analysis of its metaphorical expressions. Moreover, all these approaches deal with novel metaphors to explore the artistic attributes of the Quran, and thus, ignore a bulk of conventional metaphors which permeate the Quran.

Metaphor has also been analyzed as a purely linguistic device in translations of the Quran. Maula (2011) conducted an analysis of lexicalized and non-lexicalized metaphors in four translated texts of the Quran. Maula (2011) argues that the translator should reproduce the same vehicle in the target language in the lexicalized metaphors, such as *bilisāni* in verse 14:4 of the Quran, while he should convert the metaphor into sense in non-lexicalized metaphors, such as *biḥabli l-lahi*, “the rope of Allah (i.e. the Quran)” (Quran 3:103). However, Mohaghegh and Dabaghi (2013) found that the deletion of the tenor of the original poses a major problem for metaphor translation, such as *fatīlan* in verse 17:71 of the Quran. This results in *isti'arah*

tasrihiyyah asliyyah and *isti'arah tasrihiyyah tabaiyyah*. These metaphors are problematic in translation, and such metaphors need to refer to the contextual and cultural aspects of the image of the source language in the target language (Mohaghegh & Dabaghi, 2013). Lexical and semantic gaps, stylistic and structural gaps, rhetorical gaps and cultural gaps can have serious implications for the translation of the text into a target language, because they may cause semantic loss (Abdul-Raof, 2004; Khalaf & Yusoff, 2012). In fact, this not only leads to semantic loss, but also diminishes the rhetorical beauty of the original. Mohaghegh and Ketabi (2015), investigating 70 metaphors in the Quran, reported not a single case of a dead metaphor, demonstrating that translation does affect the literary beauty of the Quran. Modern cognitive linguists argue that metaphor translation leads to huge loss of meaning, which may prove detrimental to the source text (Jäkel, 2002).

Noorgostari, MirMomtaz, and Kangazian (2014) have applied the lexical method to deciphering imagery in three different categories, with particular emphasis on the use of simile to explain the fate of the sky, mountains and human beings at the beginning of the Resurrection. However, their analysis of the imagery is not in accordance with the classification of imagery in traditional Arabic rhetoric. Their explanation of verse 54:7 of the Quran as simile, for instance, is wanting, because although it details *thamthil* (parable), the first clause **خشعا ابصارهم**, “their eyes are humbled”, is a metonymic expression, where “eyes are humbled” stands for the emotional state of the person. Every analogy is a simile, but not every simile is an analogy (Al-Jurjani, 1959).

The above discussion reveals that rhetorical and linguistic studies of metaphors explore the artistic beauty, aesthetic appeal and resemblance to the original text in the analysis of metaphors in the Quran. These studies regard figurative expressions, including metaphors, as purely linguistic devices, which are used for embellishing its style and heightening its psychological effect. However, they also reveal that even Al-Jurjani’s concept of metaphor has not been used as a technical artistic device designed for semantic borrowing or semantic shift. There is a demand for studies to explore the semantic complexity of metaphoric expressions in the Quran (Heinrichs, 1998; Libdeh, 2011; Sardaraz & Naz, 2019). Indeed, cognitive semantic analyses of metaphoric expressions in the Quran have given a new impetus to metaphor research in the Quran, as detailed below.

3.2 The Conceptual Metaphor Approach

CMT approach has been applied to the study of the Quran from different angles. The most dominant approach is the investigation of conceptual metaphor(s) or conceptual schema(s) on the basis of linguistic patterns in the Quran. Berrada (2002) has demonstrated on the basis of copious linguistic data that conceptual metaphor is employed in the Quran to explain the abstract concepts of life, faith, disbelief, rewards, and punishment within the mundane domains of journey, light, darkness, commerce and trade. The metaphor of light and darkness is also pervasive in the Quran (Berrada, 2006). There is a consistent correlation between light and faith, knowledge, truth, peace and tranquility, and between darkness, disbelief, uncertainty, falsehood, fear and curse, as for example in verses 2:17, 2:257 and 24:40 of the Quran. However, no account of the linguistic aspects of metaphor in meaning construction has been given, because CMT regards language as the product of the cognitive mechanism in the human conceptual system.

Shokr (2006) demonstrates that the LIFE IS JOURNEY metaphor is recurrent throughout the Quran. The source domain of journey, based on a path schema, is creatively used to conceptualize the target domains of moral life and moral choice and the relationship between Allah and mankind in many verses, such as 4:168-169, 6:153 and 7:142. CMT has proved instrumental in analyzing the moral journey from birth to death in the Quran, and in distinguishing between moral life and immoral life, the morally good system of Allah SWT and the evil system of Satan, the righteous and the wicked, and finally the role of Allah as the Guide and Misleader. Shokr, however, argues that the religious model does not accommodate spatial distance or the stages of the path schema. The destination is not death, but hell or heaven. Moreover, Shokr's religious model also needs the schema of verticality and container, which are further dependent upon UP-DOWN and IN-OUT schemas, leading either to heaven above or hell below, which cannot be explained from the CMT perspective (Reda, 2012). Moreover, generalization of linguistic patterns on the basis of conceptual schemas, as postulated by CMT, may prove detrimental to the essence of the Quran, if the situational context of the lexical items is not taken into account (El-Sharif, 2016; Sardaraz & Ali, 2019). The ALLAH IS MISLEADER FOR THE WICKED metaphor is against the teachings of the Quran itself. Therefore, linguistic analysis within a situational context is a pre-requisite for the interpretation of metaphor in the Quran.

Libdeh (2012) analyzes verses 2:187 and 2:223 of the Quran, and argues that these verses reflect the conceptual metaphors SPOUSE IS GARMENT and WIFE IS TILTH respectively.

However, on close analysis, his way of identifying conceptual metaphors is linguistic and analytical. The conceptual tradition does not reveal how the conjugal relationship is viewed: as garment or tilth? How are the two concepts experientially correlated? But the point of interest here is the fact that linguistic principles are as important as conceptual domains, which Libdeh explains but does not emphasize.

Mohamed (2012) and Golzadeh and Pourebrahim (2013) have explored that a range of metaphors may emanate from one primary metaphor. Mohamed (2012) categorizes 61 metaphoric expressions, including rain, mountain, wind, light and darkness, in the Quran under one conceptual metaphor, 'NATURAL PHENOMENA ARE CONDITIONS FOR HAVING FAITH IN GOD'. Similarly, Golzadeh and Pourebrahim (2013) explore various source domains for the abstract concept of death in the Quran and the *Nahjul-Balāgha* and conclude that all the conceptual metaphors stem from the primary metaphor POWER IS UP. This study is purely based on a conceptualist approach, and they have not deciphered the linguistic aspects of metaphor.

Al-Saggaf, Yasin, and Abdullah (2014) hold that the Picktal and Reformist group translation of the word *nafs* in the Quran exhibits a Soul-Person dualism. The findings also reveal variations in the meaning of a given word not only in different contexts but also in different translations. This led the researchers to argue that the language of the Quran is untranslatable. However, they did not identify the factors determining the untranslatability of the Quran, which are explained by others (Abdul-Raof, 2004; Khalaf & Yusoff, 2012). Eldin (2015), following Lakoff and Turner (1989), argues that the language of the Quran is highly creative and that conventional metaphors are used in novel ways to impress its message upon the reader. Eldin holds that conceptual metaphors are imaginatively used in the Quran. The same conclusion has been drawn by Al-Ali, El-Sharif, and Alzyoud (2016). However, it has not been shown how creative analogies and parables emanate from a primary metaphor, nor how analogies are decomposed into clusters of conceptual metaphors in the tradition of CMT. For complex and compound metaphors, see Gibbs, Lima, and Francozo (2004).

Abdelaal and Kaigama (2015) argue that conceptual metaphors help in comprehending abstract concepts by mapping them with perceptual concepts from the human physical world; for example, belief and disbelief in verse (Quran 57:10) are conceptualized through the source domains of light and darkness. However, they acknowledge that the comprehension and interpretation of metaphor in the Quran is a complex process because it involves meaning at the

deeper level, requiring a thorough linguistic analysis of syntax, composition and grammar. In verse 11:44 of the Quran, more than 20 stylistic devices are used, and each needs a thorough examination.

Sardaraz and Ali (2016) has investigated the conceptual metaphor themes of death and resurrection in the Quran, but this study also questions the asymmetrical hypothesis of CMT through the metaphors of death is sleep and sleep is death. Moreover, this paper contends that interpretation of metaphor depends on combination of lexical items and the immediate context. Sardaraz and Ali (2017) and Sardaraz, Badshah, and Khan (2019) have investigated container schema and source path goal schema by examining the prepositions *fī-in* and *min-from* in the Quran. They argue respectively that though the container schema and path schema define the use of prepositions in language, yet CMT cannot explain the idiosyncratic use of the prepositions which rather need linguistic cues in the situational context for interpretation.

The second major approach to the study of conceptual metaphors is the contrastive approach drawing upon cross-cultural variations in language. Berrada (2007) adopts a contrastive approach to analyzing food metaphors in the classical Arabic of the Quran and in Moroccan Arabic. The findings of the study reveal that some of the metaphors prevalent in Moroccan Arabic, such as UNDERSTANDING IS TASTING, LEARNING IS EATING, UNDERSTANDING IS DIGESTING and BELIEVING IS SWALLOWING, are missing from the Quran. These findings are also corroborated in cross-linguistic and cross cultural research on conceptual metaphors, which challenges the universality hypothesis of CMT, as is the case with Eweida's (2007) conceptualization of time in translated text of the Quran and the original Arabic Quran, LIFE IS TWO DAYS metaphor in Pashto language (Sardaraz & Nusrat, 2019) and Argument is War metaphor in the Quran (Sardaraz & Ali, 2020). Sardaraz and Ali (2020) argue that Argument is war metaphor is missing in the Quran, and holds that the concept argument is situated in socio-interpersonal conflict rather in physical fight in classical discourse.

Moreover, Berrada (2007) reveals that the idea of conceptual metaphor cannot help to process and comprehend culture-specific metaphors, images or novel metaphors, as is the case with “*my head has filled with white*” (Quran 19:4) or ‘*And by the dawn when it breathes*’ (Quran 81:18). It has been argued that although metaphorical expressions are structured by conceptual metaphors, interpretation needs extensive pragmatic principles and linguistic cues. However,

Berrada (2007) does not predict how pragmatic principles should be reconciled with conceptual metaphors in the process of interpretation of metaphor.

Thus, these studies conclude that although conceptual metaphor provides a systematic categorization of concepts and unravel most of the conventional metaphors which had not been deciphered in rhetorical tradition, yet it has also been shown that linguistic metaphor expressions need the canons of language, including situational context, to be comprehensively interpreted (see also Berrada, 2007). However, they do not propose a mechanism which can give a unified account of the interpretation of metaphor in the Quran.

4.0 GAP IN THE LITERATURE

The above discussion reveals that there is a divide between the linguistic and conceptual approaches to the study of metaphor in the Quran. The linguistic view of metaphor is based on the resemblance between two semantic domains, or on the transfer of dominant attributes or of meaning (Al-Jurjani, 1959, 2000; Aristotle, 1920, 1984; Ortony, 1979; Tversky, 1977) (See Section 2.0). The various studies that adopt a linguistic approach to the study of metaphor in the Quran concern themselves with resemblance-based metaphors to explore the artistic beauty and aesthetic appeal of metaphor (Abdul-Raof, 2000; Al-Jurjani, 2000; Al-Zamakhsharī, 1987; Emritte, 2011; Fauzia, 2005, 2006, 2007; Kashaniha, Mirbagheri, & Babashah, 2015; Noorgostari et al., 2014; Qutb, 2004), or focus on the categorization of metaphors into live metaphors, moribund metaphors and dead metaphors (Maula, 2011; Mohaghegh & Dabaghi, 2013; Mohaghegh & Ketabi, 2015). The studies reflect the fact that the resemblance between two domains does affect semantic shift, because the use of a word for a concept which is not its own is responsible for the artistic beauty of the Quran but poses serious problems for translators, besides the limited skills of translators, as found by Hilmi, Yusoff, Amir, and Zakaria (2017). However, this view of metaphor, while contributing to the linguistic analysis of novel and image metaphors, ignores the bulk of conventional metaphors in the Quran (Sardaraz & Ali, 2016). For example, life is journey metaphor has extensively been used in the Quran, yet in the exegetical tradition (see Al-Zamakhsharī, 1987; Kathir, 1998), these linguistic metaphors are given literal treatment. This led Berrada (2002, 2006) to claim that the traditional accounts of metaphor, which are predominantly linguistic, cannot unravel the conceptual consideration of metaphors in the Quran.

The conceptual metaphor approach focuses on the bulk of conventional metaphors in the Quran in order to explore their correlations of concepts and their categorization. This takes the form of the strings of conceptual metaphor themes such as LIFE IS JOURNEY, FAITH IS LIGHT, DISBELIEF IS DARKNESS, FAITH IS COMMERCE, SOUL IS PERSON and DEATH IS SLEEP (Abdelaal & Kaigama, 2015; Al-Saggaf et al., 2014; Berrada, 2002, 2006, 2007; Libdeh, 2012; Mohamed, 2012; Sardaraz & Ali, 2016, 2017, 2019; Shokr, 2006). However, this method cannot account for the images and novel metaphors in the Quran, and, like linguistics, it produces superficial categorizations of concepts without permitting analysis of the various factors that are potentially involved in interpretation of metaphor (Berrada, 2007; Sardaraz & Ali, 2016, 2019).

This review has revealed that the linguistic and conceptual approaches follow parallel lines with no point of convergence. The former is preoccupied with deciphering metaphoric expressions to explore the aesthetic appeal and artistic beauty of the Quran, while the latter seeks to unravel the conceptual correlation of concepts but ignores linguistic principles. The former misses the experiential basis of the bulk of conventional metaphors, and these metaphors have been treated literally in exegetical and rhetorical tradition. The concepts of light and darkness, time, life, death and resurrection, guide, guidance and misleading, rewards and punishments and the extensive use of prepositions have been treated quite literally in rhetorical tradition with no or less attempt to decipher them metaphorically. Prepositions, for example, *fī-in* and *min-from*, regarded as adverbials of place and time besides their usage in other senses in traditional grammar, have empirically been proved with large linguistic data as the linguistic instantiations of container and source path goal schema respectively (Sardaraz & Ali, 2017; Sardaraz et al., 2019). CMT omits language as an impoverished prompt, which means that it can only guide cognitive operations and cannot define them (see Fauconnier, 1997; Fauconnier & Turner, 1994; Lakoff, 1993). In other words, CMT does not recognize role of linguistic knowledge in metaphor interpretation. But without linguistic knowledge, CMT often hinges on superficial categorization of concepts, which may be detrimental to the essence of religious text. Some of the conceptual metaphors, such as Allah is Misleader for the wicked, may lead to wrong reading of the text. When the lexical item “*yudʿlili*” in (Quran 42:44) combines with “*l-lahu*” in the situational context, it gives the meaning of “And whoever Allah adjudges astray from faith (on account of his persistence in disbelief)” (Sardaraz, Ali, & Nusrat, 2020). This substantiates the claim that metaphor interpretation needs knowledge of language and thought. Moreover, some of the conceptual metaphors, such as

emotions are forces or conceptual metaphors behind the image metaphors are even identified after interpreting the linguistic metaphors in their situational context, drawing upon the linguistic cues (Sardaraz & Ali, 2018).

Some of the conceptual metaphor studies (Berrada, 2007; El-Sharif, 2016; Sardaraz & Ali, 2016, 2019) have recommended pragmatic and linguistic principles but have not proposed any methodological or conceptual framework to combine the two. El-Sharif (2016) holds that CMT is charged with superficiality in the illustration of its theoretical tenets, and that religious discourse requires linguistic norms and rules for meaning construction in metaphorical language besides the conceptual aspects of metaphor. Conceptual metaphor needs linguistic knowledge for a full comprehension of metaphoric expressions (Sardaraz & Ali, 2016, 2019, 2020). The findings of these studies reveal that death is conceptualized in the Quran through various source domains, but that conceptual metaphor resides at the root level of meaning, such as in *ḥaḍara ya 'qūba l-mawtu* (Quran 2:133); thus the root *ḥā ḍād rā* means arrival of an entity, though it is also used for death, which is from the domain of time. Similarly, Sardaraz and Ali (2017) and Sardaraz et al. (2019) found respectively that container schema and source-path-goal schema underlie the use of prepositions *fī-in* and *min-from* in the Quran, but the prepositions may have different meanings in different contexts.

The psychological evidence for the existence of conceptual metaphor cannot be denied (Casasanto, 2010; Casasanto & Boroditsky, 2008; Gentner, Imai, & Boroditsky, 2002). But as a model of meaning construction, it has received much criticism. CMT does not account for a conceptual integration mechanism (Fauconnier & Turner, 1994; Ritchie, 2003; Vervaeke & Kennedy, 2004) or the integration of different knowledge structures (Evans, 2009a, 2009b, 2010, 2013; Glucksberg, Keysar, & McGlone, 1992; Sardaraz & Ali, 2019). Similarly, metaphor processing for comprehension depends upon context, familiarity, novelty, saliency and semantic distance (Blasko & Brihl, 1997; Coulson & Van Petten, 2002; Giora, 1997, 2002; Glucksberg, 2003). In the theoretical literature, various methods have been proposed to address the issues that CMT faces, such as Blending Theory (Fauconnier & Turner, 1994, 1998, 2008) and Combined Input Hypothesis (Cervel & de Mendoza, 2002; de Mendoza, 1998; de Mendoza & Hernández, 2003), but these approaches also pertain to backstage cognitive operations and do not address the role of language in metaphor comprehension. Hence, there is a need to adopt an approach which

account for combination of both linguistic and conceptual knowledge in interpretation of metaphors in the Quran.

5.0 MECHANISM OF INTERPRETATION OF METAPHOR

The above discussion illustrates that metaphor treatment in the Quran needs a combination of language and thought. In other words, comprehensive treatment of metaphor would require a mechanism which takes into account both linguistic and conceptual knowledge. From a cognitive linguistic perspective, a usage-based account of metaphor has been proposed by Evans and his colleagues. They posit that metaphor comprehension needs not only linguistic but also conceptual knowledge (Evans, 2010, 2013). Following the perceptual symbol system and simulation theory (Barsalou, Santos, Simmons, & Wilson, 2008; Barsalou, 1999), Evans (2006, 2009b, 2010, 2013) propose the Lexical Concept and Cognitive Model Theory (LCCM) and argue that language comprehension is not merely an online process of cognitive operations but needs a constructive mechanism involving the integration of linguistic and conceptual systems. This theory posits that conceptual metaphor structures primary cognitive models but does not block further inferences, which are retrieved on the basis of conceptual and linguistic cues in the situational context. This theoretical proposal provides a potentially comprehensive mechanism of meaning construction in the Quran, because it takes into account not only the conceptual metaphor but also the fusion of conceptual and linguistic knowledge in the situational context. This theory is based on the idea that meaning depends upon the semantic structure being imported from phonological forms, lexical combinations, and the relational and referential nature of lexical concepts and conceptual knowledge, including cognitive models, conceptual metaphors and semantic affordances. Lexical concepts combine with other lexical concepts, importing the inherent semantic structure into the meaning construction process; and with the help of relational, referential and topological features in the situational context this structure helps the lexical concepts to access informational characterization at the access sites. If a lexical concept achieves its matching concept in the primary cognitive model, it produces a literal conception, but if the lexical concept faces a clash in the primary cognitive models, a systematic search will be carried out to uncover the intended communicative meaning (called a figurative conception) in the secondary cognitive models. This theory not only provides for a categorization of concepts through the conceptual correlation of concepts, thus encompassing conventional metaphors, but also accounts for image metaphors and

resemblance-based metaphors in the Quran, as it takes into account the linguistic factors in the interpretation of metaphor. A diagrammatical view of the LCCM theory mechanism is illustrated by analyzing verse 54:1 in Figure 1.

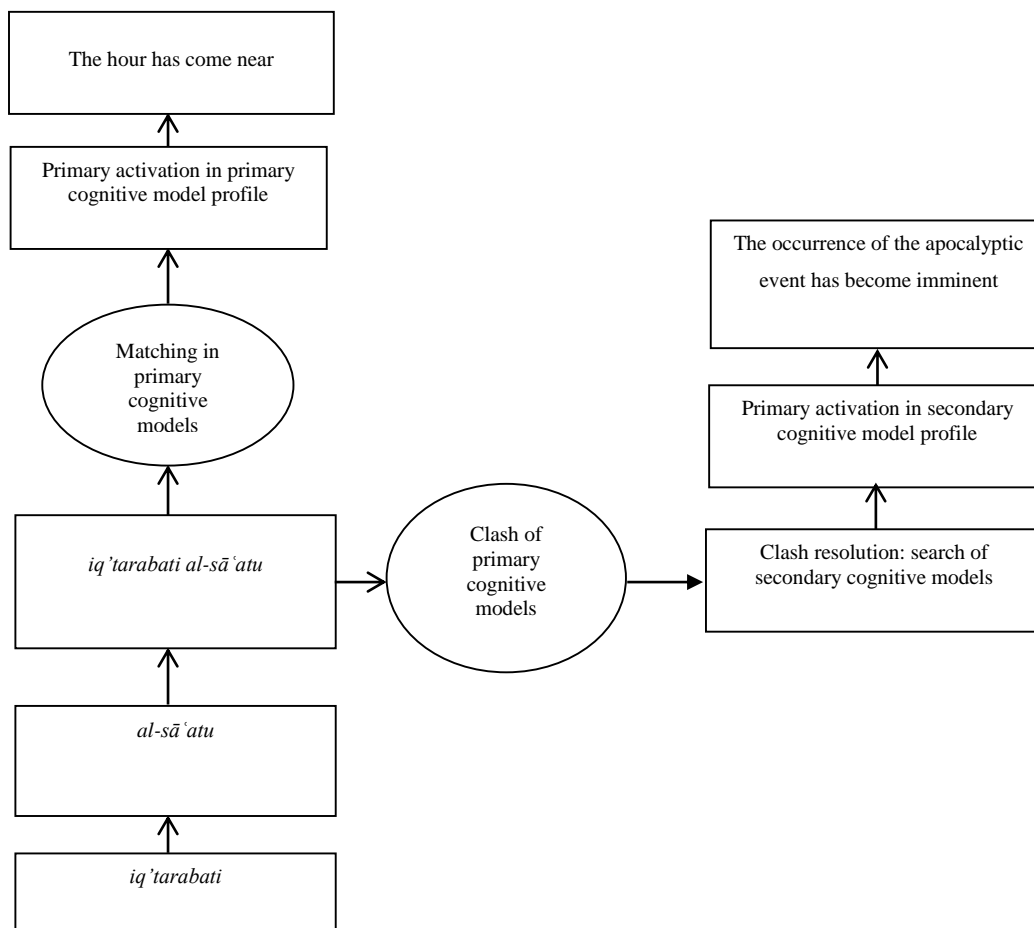


Figure 1: The Meaning construction process in LCCM theory

In Figure 1, TIME IS OBJECT IN MOTION motivates the linguistic metaphor. this metaphor is motivated by conceptual metaphor aka (time moving metaphor). The lexical concept '*iq'tarabati*' means the approaching or nearness of an entity. The event '*al-sā'atu*' is represented as moving object on a path having temporal frame of reference with past, present or future. The conceptual metaphor gives stable knowledge structure in human conceptual system.

However, time or event does not come literally. Rather it occurs. Therefore, the conceptual metaphor of moving time does not inhibit further semantic affordances. The conceptual metaphor cannot explain the relative imminence of the occurrence of the event as event does not come

literally but occurs. Moreover, *'al-sā'atu'* is definite feminine noun pointing to some event in future. The event has not been defined in the immediate linguistic context, but it has cataphoric referential relations with the ensuing sentence *'inshaqqa l-qamaru'* “and the moon has split [in two]” joined with the first through the conjunction *'wa'-'and'*. The second sentence can be regarded as antecedent to the first sentence, pointing towards the gravity of the event which has to happen. Thus, it gives inferential characterization in the event structure to the apocalyptic colossal event. Hence, the occurrence of apocalyptic event is the target domain which is represented as motion of an entity towards the observer on the path. Thus, the meaning of the sentence will be, ‘the occurrence of apocalyptic event has become imminent’.

6.0 CONCLUSION

The review of the literature reveals that the previous literature is split by the dichotomy between language and thought in the analysis of metaphor in the Quran. Different theoretical approaches in the literature have led to two diverging trends in the analysis of metaphors in the Quran, which has led to inadequate evaluation of its metaphors. Scholars have ignored the linguistic or conceptual aspects of language in their interpretation of metaphor in the Quran. To put it another way, the existing research either analyzes the resemblance between the target and source domains for meaning construction or focuses on the investigation of the conceptual correlation between source and target domains in the metaphors. However, it has been acknowledged even in the conceptual metaphor tradition that metaphor is both resemblance based and correlation based (Evans, 2013; Grady, 1999; Sardaraz & Ali, 2016). Though the importance of language has also been acknowledged in the literature, by Berrada (2007), El-Sharif (2011, 2016) and Sardaraz and Ali (2016), the literature has not been reviewed, nor has any proposal been suggested, to set out even a cursory account of the interpretation of metaphor. This might be due to there being too much dependence on either of the two approaches, or due to the nascent introduction of CMT into the Quranic discourse.

Moreover, the evidence from neurolinguistics, language simulation and language evolution studies (Arbib, 2005, 2011; Barsalou, 1999; Barsalou et al., 2008; Evans, 2015; Zwaan, 2016; Zwaan & Madden, 2005) also suggest that language cannot be divorced from thought because it imports its important semantic structure into the conceptual projection process and is conceptually integrated. LCCM theory unifies the linguistic and conceptual system, and it is potentially the most

valid theoretical model for making a comprehensive interpretation of metaphors in the Quran. It serves to analyze the relationship between language, conceptual systems and human experiential gestalts. However, this paper does not claim that it has reviewed all the literature on the interpretation of metaphor in the Quran, nor does it argue that the LCCM is a flawless model for doing so.

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